

the fantastic worlds  
of  
EDGAR RICE BURROUGHS

# Dejah Thoris



SIMPSON '76.



NEWS ABOUT EDGAR RICE BURROUGHS' "THE PEOPLE THAT TIME FORGOT"  
From the AMICUS Team - An American International Picture.

NOW IT'S BACK TO THE 'LOST WORLD' ISLAND OF CAPRONA IN "THE PEOPLE THAT TIME FORGOT"

Filming of Edgar Rice Burroughs' "THE PEOPLE THAT TIME FORGOT", a multi-million-dollar sequel to "THE LAND THAT TIME FORGOT", the British box-office hit of two years ago, is to begin this month (January 24th) on location in the Canary Islands.

Interior scenes will begin shooting five weeks later at Pinewood Studios where work began last week on the film's elaborate and costly special effects. Total shooting schedule runs to 12 weeks.

The picture's principal roles are played by tough, handsome Patrick Wayne (John Wayne's son), the sensational British actress-singer discovery, Dame Gilliespie, Sarah Douglas, Thorley Walters, and Shane Rimmer. Doug McClure makes a guest appearance in the role of Bowen Tyler, the American naval hero he portrayed in "LAND", at the end of which he and the girl biologist, Lisa, were left marooned on Caprona, a hostile, prehistoric island in the Antarctic where life has remained unchanged for millions of years.

Like its predecessor, the new film is aimed at family audiences. High adventure, non-stop action, story twists, surprises, as well as shock encounters with prehistoric beasts and primitive humans -- such are the salient ingredients.

"THE PEOPLE THAT TIME FORGOT" is a Max J. Rosenberg film made by the same Amicus creative team responsible for the original film, as well as for the more recent international hit "AT THE EDGE OF THE CORN", also based on an ERB story. The team is headed by producer John Dark and director Kevin Connor, widely acclaimed for his brilliant handling of the two previous Burroughs fantasies. Maurice Carter, creator of the highly imaginative settings and monsters in the earlier films, is again production designer; director of photography is Alan Hume, and the screenplay by Patrick Tilley is based on a script by Kevin Connor and Maurice Carter.

Two full-sized amphibian biplanes, first designed and flown by the Vickers Company in 1920, were specially built for the film by Fairley Marine Ltd. of Basle, Southampton. Each is powered by a single Ford Escort 1300cc engine, driving 'pusher' propellers positioned at the rear of the cockpit. Ailerons, rudders, elevators, actually work. The propellers rotate at a top speed of more than a thousand revs. per minute, and the machines can taxi on land and water. "They can do anything except actually take off," says a Fairley Marine engineer.

"THE PEOPLE THAT TIME FORGOT" - I T I M E R A R Y :

January 4: Special Effects filming starts at Pinewood Studios.  
January 22: Cast and unit fly out to start location work on the Canary Island of La Palma. Shooting continues there for 4½ weeks.

February 24: Cast and unit return to Pinewood Studios for 4½ weeks interior filming. Also continuation of special effects.

TOTAL SCHEDULE: 12 WEEKS.

THE TARZAN Daily Mirror Monday November 8 1976 A NAKEED teenaged girl has been seen by hunters living with a herd of wild buffalo in a jungle in Sri Lanka (formerly Ceylon). The hunters believe the "female Tarzan" was an illegitimate child abandoned in the jungle by her mother. She was then found by the buffaloes and reared by the females.

HAUKEN O'SULLIVAN is writing her autobiography to be called SILVER PAGES.

SM RADIO TARDAN Lynott Johnson is directing MACARTHUR for Universal Film \*\*\* PLAYBOY March 1975 issue contains a short story on Robert Towne in ON THE SCENE column p.156 It mentions his work on the screenplay for GREYSTONE \*\*\* GREYSTONE HOUSE just off Hanger Lane near Park Royal, Middx. which was being used by the Post Office is being pulled down. The last time I visited there two years ago I saw what must have been in its heyday a very beautiful stately type home. It's a shame that some of the better buildings in this country are being pulled down to make way for office blocks and the like. \*\*\* PUBLISHERS WEEKLY in the US 27 Oct. 76 mentions that the Forges book is in its 3rd printing and that the price will be \$19.95 after Jan. 1 1977. It also mentioned that a future printing may have colour plates. I only hope they pick a better selection than WEL did! \*\*\* (Purse for breath) \*\*\*

MEN TARZAN COMIC to be published in UK should be on your newsstands in February. At the moment the following are the projected features: A Russ Manning Tarzan story (completely new art work, a Kerek story and a John Carter of Mars story; RUMOUR has it that the John Carter strip is to be done by John Buscema. We will have to wait and see what really happens.

\*\*\* From Spain come two unauthorized 'Tarzan' films, TARZAN AND THE MYSTERY OF THE JUNGLE and TARZAN AND THE KAWANA TREASURE. The first is a co-production of Profiles a Pleats Films, distributed by Hispanamex and starring Richard Vesteren (called Jose Luis Ayestaran) Didi Sherman, Caesar Sumner, Michelle George, Rebecca Rosmer, Susan Taber, Marine Perri & Julian Uperite, directed by Miguel Iglesias and music by Alberto Argudo. The second is a Profiles production starring Richard Vesteren, Lorena Tower, Frank Brena, Tony Skios, Carlos Tristan, Isabel Laque, Luis Indani and Cris Ruerta, directed by Jose Trushando Reyes, music by Yakyba, Webe, Wals and Bwili. Filmed on location on Africa's Ivory Coast, original title was to have been TARZAN AND THE LEGEND OF THE DIAMONDS. Kevin Hanner of the Burroughs Newbeat offers the following comments: "While I have no reports of these films being shown in the US Profiles has offered them to exhibitors without the name TARZAN in the titles, e.g. THE SECRET OF THE JUNGLE and THE KAWANA TREASURE. This is reminiscent of how TARZAN AND THE GROTTO OF GOLD starring Steve Hawks and Kitty Swan was marketed as KING OF THE JUNGLE (you may remember she was the girl who was badly burnt during an episode of filming - Weekend Mag. No. 3462 June 30 - July 6 1971) (p courtesy Frank Westwood) Hawks was simply called Zsa, and they dubbed the syllable TAR out of the film.

continued on page 4.....

TARZAN AGAINST THE LEOPARD MEN, released in the US as APE MAN OF THE JUNGLE starred Ralph Hudson, in which the name of the character was changed to Soltak. Let's face it, everyone knows it's Tarzan and you can't get away from it." If these companies think they are so good at producing a decent Tarzan film then why not go the whole hog, take one of the stories straight from the book and do a faithful recreation then, and only then, invite ERS Inc. to see the product before it is shown to the general public. If it's that good, you never know, after some discussions and legal talk they might get a contract to do a series properly and not have to keep the fans waiting for the one or two authorized films that have cost the producers millions. It's only a thought - Frank)

Kevin Rancor goes on to say that Profiles has released KILMA THE JUNGLE GODDESS starring Eve Miller as a female Tarzan, Whodas de Luma, Tarzana, Tazana! Also released in Spain by COOP Carthago is TARZAN AND THE KING'S MINES (King Solomon's Mines? Oh, Lord, is this another MGM ripoff of H. Rider Haggard, Edgar Rice Burroughs Stewart Granger, the Wetusi aka Tarzan and the Ape Man re-make aka DRUMS OF AFRICA aka TRADER BORN re-make? I trust not. It stars David Carpenter and is directed by Jose Merino. Can anyone offer to supply info. or pictures re this production as Kevin and myself are most interested. If so, please write to the secretary, Frank Westwood. There is another ripoff with the title TARZAN AND THE JAWS OF DEATH - Kevin says that it has not been shown in the US to the best of his knowledge but that we have not missed a single denture. \*\*\*\*\*

OTHER NEWS - SCIENCE NEWS Nov. 1=1975 mentions the naming of some Martian craters after famous people. It would seem that at 243 degrees lat. and 72 degrees long. there is a crater named after Edgar Rice Burroughs. \*\*\* ROCHESTER POST BULLETIN Mar. 22 1976 contains an article on Carmen Migro, 71, who used to specialize in playing apes, he was an ape in TARZAN AND HIS MATE. \*\*\* THE AMERICAN COMIC BOOK COMPANY puts some interesting ads. together. In a recent one they mention their ERB price list and picture a comic called "KENCHAK OF THE PEOPLE". \*\*\*\*\* TARZAN AND THE FEARLESS ONES is becoming a standard in US movie houses, some advertise it as TARZAN THE FEARLESS - America, you are not alone, one such type of film appeared in Scho called TARZAN AND THE LOST VALLEY. Back to America again in Cinema X Mag. published by Top Sellers, Warner House (they used to do a very poor Tarzan and Korkak comic, weekly or monthly, so-one ever knew) Fine Products Los Angeles have produced (I don't think produced is the correct word, more like poured out of the vat something called TARE & JANE & BOY & CHEETA, script by D.C. Moore, producer Datas Fine, director Itse Fine, starring Silver Foxx, Georgine Spelvin. The so-called write-up states that "Badda heppen, right? A porno Tarzan of the Apes and non-cartoon like Belgium's "TARZOOM" it continues with a load of trash and finishes "for laughs, Edgar Rice will very likely turn over in his Burroughsness, but hell, it's just a joke".....I think.....They give the film or excuse for a film the rating of 83% which goes to prove that there are some really sick people about \*\*\*\*\*

And from our Northern correspondent, Rodney Jackson:

In 'From Our Own Correspondent' on Radio 4 the BBC Reporter in Libya said that the lack of live entertainment made the cinema very popular, and the people diet at Libyan cinemas was old westerns and Tarzan films \*\*\*\*\* In the Ken Dodd show on BBC TV Diddy showed how (the film) Tarzan's ape yell originated. The clepperboard was clapped a little too near his loincloth! \*\*\*\*\* In 'Desert Island Discs' on Radio 4 the castway, Anthony Quayle, mentioned how his film work had taken him to Africa when he appeared in a Tarzan film (Tarzan's Greatest Adventure) \*\*\*\*\* In the film of Tennessee Williams' "Sweet Bird of Youth" shown on BBC1, Paul Newman tells Geraldine Brooks that she looks like a "Princess from Mars" when she is using an oxygen inhaler. (She didn't)

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Letter from DC NATIONAL PERIODICAL PUBLICATIONS INC., NEW YORK reads:

Dear DC Fan,

As a subscriber to our magazine TARZAN you'll be disappointed to know that we discontinued publishing this title, effective after the issue dated Feb. 1977. However, you will still get the full value of your subscription, because we are converting the balance of it to a subscription for the title, KUNG FU FIGHTER. This title we believe will appeal to the same people who read TARZAN, so we are sure you'll enjoy reading the new magazine just as much.

Sincerely, DC COMICS SUBSCRIPTION DEPT.

No comment - Editor

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THE BBC TARZAN SEASON FROM Sunday 19.12.76 until Monday 3.1.77 showed the following films:

|          |                                   |
|----------|-----------------------------------|
| 19.12.76 | TARZAN'S SECRET TREASURE 1941     |
| 20.12.76 | TARZAN'S NEW YORK ADVENTURE 1942  |
| 21.12.76 | TARZAN TRIUMPHS 1943              |
| 22.12.76 | TARZAN'S DESERT MYSTERY 1945      |
| 23.12.76 | TARZAN AND THE AMBIGUOUS 1945     |
| 24.12.76 | TARZAN AND THE LEOPARD WOMAN 1946 |
| 25.12.76 | TARZAN AND THE HUNTRESS 1947      |
| 27.12.76 | TARZAN AND THE MERMAIDS 1948      |
|          | all with Weissenauer              |
| 28.12.76 | TARZAN'S MAGIC FOUNTAIN 1949      |
| 29.12.76 | TARZAN AND THE SLAVE GIRL 1950    |
| 30.12.76 | TARZAN'S PERIL 1951               |
| 31.12.76 | TARZAN'S SAVAGE FURY 1952         |
| 3.1.77   | TARZAN AND THE SHE-DEVIL 1953     |

all with Lex Barker

# Elmo Lincoln ~ the hero of 'Tarzan'

BY DOUG ELMO BROOKS

## TARZAN IS BORN

TWO MEN, one in Chicago, the other in Texas, possibly 1,200 miles apart, the year 1911, they had never met and neither one had any idea that the other existed, yet they were to carve one of the most fabulous pages in history. They were subsequently brought together by a magnificent character of fiction. One was to be the creator -- the other the actor. The man in Chicago was Edgar Rice Burroughs, who was writing his very first novel "TARZAN OF THE APES", and the man in Texas was a young man of fine physique named Otto Elmo Linkenhelt, who later became Elmo Lincoln, when he went to the Pacific Coast, but that is another story.

On this particular day, Saturday February 6 1911, the word "Tarzan" meant absolutely nothing to Elmo, who was the driver of a big locomotive. It was Elmo's twenty-second birthday and he celebrated the occasion by spending an hour or more cleaning down the huge locomotive he drove. He had never been inside a kinsema or seen a film, and no-one had heard of Tarzan at that time.

At an early age he had moved with his parents to the Southwest and had grown to manhood in Texas. There he worked on the railroad, became an engine driver, and finished up a foreman on the railroad. At one time he was a peace officer in Arkansas. Born on a farm, it was naturally intended he should be a farmer, but finding the farm life dull, he went at an early age on the railroads where he laid the foundation for his great strength. After ten years at this he went to the Pacific coast, where he met D.W. Griffith and became Elmo Lincoln. It was said that while living for a time in Arkansas, where he was married, his wife's ill-health brought them to California.

## THE MILLION DOLLAR INSURANCE MAN

We owe it all to the efforts of the Million Dollar Insurance Man that Tarzan was revealed in the flesh and transmuted to real life through the intrinsic medium of motion pictures. Yes, it was the ingenuity, or should I say genius of the Insurance Man who brought Tarzan before a much wider public. He was of course William Parsons, or more appropriately 'Smiling' Bill Parsons, who was a film magnate and President of National Film Corporation. It was Bill's acumen and astuteness which brought "Apes" and "Romance" to reality.

It was indeed a blessing that Bill made the decision as he did around June 1917, to produce "Tarzan of the Apes", because the shocking fact is that he was dead at the early age of 41 years before the close of 1919. Life had spared Parsons long enough to make these great pictures and I am convinced he would have gone on to make "Son" had he been spared longer.

What motivated Bill Parsons to make this decision around June 1917 we do not know. Although we are apt to take Parsons for granted, we owe him a great debt of gratitude. How long Burroughs' brainchild would have remained in cold print, between the covers of a hardback book is anybody's guess. At the time, Parsons had no conception of the huge project he had set in motion, which was to perpetuate for 57 years, and more, after his untimely death. You would hardly suspect anyone connected with comedies to become involved with Tarzan business. Nevertheless, both the director and producer of "Apes" were executives involved in the comedy market. Parsons was the star of his own particular brand of 'Capitol' comedies, and Scott Sidney, who directed, was an executive on the board of the Al Christie comedy organisation. 'Capitol' comedies were released through Goldwyn.

Before entering pictures Bill Parsons was a writer of life insurance and his travels led him all over the globe; he used to pledge himself to sell a million dollars' worth of life insurance every year. Tragedy struck William Parsons at the very height of his career. It was said in June 1919 that Parsons had had a more romantic career than most of the stars of that day, with his world travels. Bill was taken ill at work on one of his biggest comedies in November 1919. He was hurried to his home by his studio staff, and his physician was summoned. His wife, Billie Rhodes, star of Capitol Comedies, rushed to his bedside, but he died the next day of a kidney condition. Smiling Bill Parsons was born in 1878. He graduated from New York University, from the School of Medicine. He then entered the life insurance business, and after fourteen years he entered the moving picture world around 1915. About two years later he founded National Film Corporation and became its first President.

Bill Parsons married Billie Rhodes, his leading lady around June 1919. Next we hear, at the end of July, that smiling Bill and his pretty wife Billie are going on a honeymoon holiday cruise about the Pacific, stopping off first at Honolulu. Later on we hear that Parsons is a sick man, no-one realised how sick.

## TARZAN OF THE APES!

On about February 16 1919, in a hushed private theatre at the STOLL Film Company's offices, at 158-159 Oxford Street, London W1, a tense, eager and expectant audience settled down to witness the trade show preview of a film most unique in the annals of motion pictures. They had no

conception of quite what to expect before they had witnessed it. No-one realized, at this stage, the tremendous impact it was to exert all over the world, despite the tremendous acclaim this sensational photoplay had already evoked in America. It was not...just another film. The film was the first film introducing Tarzan, ever to be shown -- "Tarzan of the Apes". There is a freshness and profound fascination surrounding the Tarzan stories that really enthralled, and the African jungle, in all its majesty, was vividly portrayed in this outdoor picture. Hitherto, Tarzan, the magnificent creation of Edgar Rice Burroughs had only appeared in cold print. But, through the medium of motion pictures, he was brought to life and could be seen in the flesh. The actor who had the honour of bringing to life the coveted role was a man of magnificent physique - handsome, with a calm, gentle and composed countenance combined with silent strength.

#### BORN TO BE TARZAN

After a few reels of this film, the viewers were convinced this man MUST be Tarzan -- this man was surely the personification of Tarzan -- this man was born to be Tarzan! In those early days no other man could be found who possessed the adequate material and assets to fulfill the role. This man possessed the adequate looks, and the adequate physique. The physique must be exceptional. Weighing more than 205 lbs., his huge chest which measured 52 inches expanded, qualified him admirably for the role. Together with his prominent chin, powerful neck and fearless eyes, he was the epitome of everything Tarzanic.

His name was, of course, Elmo Lincoln, a rather more experienced personality from the railroad engineer Otto Elmo Linkenhelt.

Elmo had prior claim to be Lord of the Jungle, for he did not look merely like an actor. He was everyone's conception of Burroughs' magnificent creation. Tarzan brought Lincoln to prominence, and Lincoln was instrumental in bringing Tarzan to life --- and he made him LIVE.

Of course most readers know that "Tarzan of the Apes" was produced by the National Film Corporation, around Morgan, Louisiana (later named Morgan City), and with assistance from the E & R Jungle Studio. Of course we understand that the hotel accommodation was rather primitive in those early days -- no hot and cold running water for the stars. Surprisingly though it may seem... neither of the two leading players of "Tarzan of the Apes" were on the set at the inception when shooting commenced. There was a reason for this. For Enid Markey, at that time, 1917, was rounding off one of the William Fox masterpieces "The Yankee Way" with famous athletic FOX star George Walsh, which was released about March 1918. Scott Sidney, who directed "Apes", had cast an actor named Winslow Wilson for the role of Tarzan, but he had opted out after two or three days to join the army. Sidney cast a ukulele player for the role, but he fell out of a tree and fractured an ankle. Elmo Lincoln did not know that casting was taking place for "Apes" until he saw the ukulele player on crutches outside the Paramount, or rather the Lasky lot, whom Elmo knew, and informed him that Scott Sidney was casting for Tarzan.

Carl Laemmle, Universal President, found himself in exactly the same predicament about eleven years later, when he had a huge serial on his hands -- "Tarzan the Mighty", early in 1928, without a star, until he discovered Frank Merrill, the amazing athlete.

On hearing that Sidney was casting for Tarzan, Elmo promptly rushed his 52-inch chest and 205lb bulk round to the casting office of National Film Corporation and said he had no greater ambition than to play Tarzan. He ploughed through all the other thirty or so applicants, and revealed his chest. Even the dumbest kind of casting director had to admit...this was no ordinary actor; this was Tarzan. Sidney's search was ended... the other applicants just faded away. Yes, it was FATE that led Elmo to Tarzan.....

Had the first Tarzan vehicle proved a flop, had Bill Parsons' efforts failed, and had Elmo Lincoln not been on hand, I dread to think of the future of Tarzan business. It was the tremendous impact of the very first "Tarzan of the Apes" and also "Romance" that assured the rosy future of the Tarzan movie.... yes, had the very first Tarzan movie proved a failure, the whole structure, the whole destiny of Tarzan could have been shattered. It might have been a very different story.

We must not be too ultra-critical about Elmo Lincoln's rendering of "Tarzan of the Apes" for he had no forerunners, no forebears from whom he could profit from their mistakes. He was the original and he had to create his own Tarzan. It might have appeared primitive by modern standards, and it was supposed to be primitive...it was a Natural. Whereas Elmo swung on the vines about eight feet above the ground, Frank Merrill, about eleven years later in 1928 swung on the vines around twenty-five to twenty-five feet above ground, which was extremely hazardous.

Elmo wore thick fur skins in "Apes" and also "Adventures" which looked more natural than plain, drab leather loincloths. Frank Merrill, eleven years later, in 1928, wore a very smart off-shoulder leopard skin outfit. Elmo wore a headband which improved his appearance as Tarzan, and I am glad they both wore a sheath knife and not a quiver of arrows. I presume casting took place at National Film Corporation Offices on Santa Monica and Gower, and then the Company had to travel across country to the location in Louisiana. "Apes" cost half a million to produce, and Bill Parsons must have been on a tight budget after a few months with numbers of extras to pay out etc. Actually, National Film Corporation was solely a producing organisation, and did not belong to any circuit for the distribution of his products. Actually, the very first Tarzan was young Gordon Griffith who rendered a very fine interpretation of the young Tarzan before Elmo Lincoln 'took over'.

Elmo actually commenced his film career under the D.W. Griffith fold in 1913. Griffith liked that 52-inch chest of Elmo's and he followed it around everywhere, apparently using it as often as possible. It was the "Battle of Elderbush Gulch" that first brought Elmo's chest to prominence, when he got his jacket ripped open.

Most of us know Elmo Lincoln's biography. He was born on February 6 1889 in Rochester, Indiana. Eventually his striking appearance and prodigious strength attracted the attention of motion picture executives in Los Angeles. When casting took place for "Ape", little Maid Markey was chosen for Jane. She needed no introduction, for she entered pictures in 1915 for Thomas H. Ince and her pictures included 'Civilisation' - 1916, 'Aloha Oe' - 1916, 'The Captive God' - 1916, 'Between Men', 'Yankee May' - 1917, followed by 'Cheating the Public', 'Tarzan of the Apes' and 'Romance of Tarzan'. She was five feet four and a half inches tall and weighed 117 lbs at that time.

One source quoted that "Ape" had been completed earlier than expected on Monday October 29 1917, and that it had got under way in August 1917, but I should say it was more like June it got under way, as August would only allow about two months for completion. Before going into any detail on the story of the very first Tarzan film ever made, let's see what the reviewers and critics had to say about it:

#### THE TARZAN STORIES

May 1920 "Once in a while the jaded reviewer happens across a volume that lifts him out of himself, turning work into pleasure. There is a freshness and a fascination in the Tarzan stories that really enthral. The African jungle in all its majesty, is so vividly portrayed in these volumes that one closes them with a sigh at having to return to the realities of the civilised world. 'Tarzan of the Apes' is surely the strangest hero ever presented to novel readers. But Edgar Rice Burroughs, his creator, writing with rare artistry, succeeds in making him a real thing of flesh and blood.

"In film form the 'Tarzan' stories have scored a unique success, duplicating the triumph enjoyed by the books. If you have seen the pictures, you should make a point of reading the novels. You will find in the printed page all the fascination of the living drama you saw enacted upon the screen.

#### "TARZAN OF THE APES"

February 22 1919 A Trade reviewer writes: "It was my pleasure a day or two back to view one of the most remarkable films I have yet seen at the STOLL Film Company's offices. It was none other than "Tarzan of the Apes", the film that caused such a sensation when shown on the other side. That it will repeat its success here I am convinced. It is so unusual, and the acting of Elmo Lincoln so forceful that the mind is bewildered at the extraordinary events unfolded on the screen. Readers will have an opportunity of seeing this film in about a fortnight's time and should certainly make a point of being present at its premiere. In my opinion it is one of the greatest showman's films ever produced, and will create a big sensation when screened".

March 16 1919 Another Trade reviewer writes: Another Jungle Romance.

"This week we have been treated to another jungle feast in "Tarzan of the Apes" in which Elmo Lincoln gives a really wonderful performance as Tarzan who, when a baby, loses his parents in an African jungle and has an ape as his foster-mother. Surrounded by beasts of prey and other wild life Tarzan grows from boyhood to manhood. An expedition sent out to find the missing heir (Tarzan), eventually finds him, but Tarzan is not too wild to fall in love with a lady in the party. There are many fine scenes showing Tarzan in his native wilds, and, being an insignificant athlete, some of his deeds and doings are wonderful to behold. The picture which will be released by STOLL is unusually fascinating and should prove an instantaneous success. I have forgotten to mention that the film was adapted from the famous book by Edgar Rice Burroughs, which had an enormous sale in America".

#### BRIEFLY.....

John Clayton, Lord Greystoke, was appointed by the British Government, entrusted with a mission, and took up a new post in British West Africa and, accompanied by his wife, Lady Alice, he sailed from Dover one morning in May. But unfortunately, a mutiny broke out on their ship and the pair were landed on a deserted island. John Clayton's first thought was to arrange a shelter for the protection of his wife and himself for the night, and he quickly built up a rough little house. The pair slept very little that night, for the terrible noises made by the beasts of the jungle, who ventured near their hut, continually disturbed them. In the morning John returned to his task and set about improving and strengthening his house. A short distance away he saw a great ape approaching him, and he was unable to rush into the hut and get his rifle. Armed only with an axe, he had a terrible fight with the brute, and it was nearly all up with him when his wife shot and wounded the ape.

The animal then threw Clayton to the ground and turned on his new enemy. Screaming with rage and pain, it flew at Lady Greystoke, and she became unconscious, and the next moment the huge ape fell dead, for the bullet had done its work. That very night John Clayton's son was born. Poor Lady Greystoke never quite recovered from the attack of the ape, and she died a year later.

One night soon after her death, Kerchak, the king of the wonderful tribe of apes, called his followers together and they set out for Clayton's hut, in order to avenge the death of some of their comrades who had been killed while making attacks on him. (Ed. Not strictly accurate) As a result of their visit the little boy is left without parents and Kala, one of the female apes who has lost her own baby, takes away little Tarzan and looks after him.

He grows up in his strange surroundings, and believes himself to be a white ape. One day he comes across the hut built by his father, and he ventures inside. He finds some treasures in the form of a large crested sheath knife, and some books for children. Gradually Tarzan teaches himself to read, and he realizes that there is a big difference between himself and the other apes. He learns the use of a lasso, and is very proud of his possessions. One day he tries to capture by this means harts, the bear, but the strong animal breaks away and charges at Tarzan....

#### THE STORY OF 'TARZAN'

The very first Tarzan picture fairly faithfully followed the book by Edgar Rice Burroughs: -- "Along the west coast of Africa crept the Pwelda, having on board the passengers John Clayton, Earl of Greystoke, and his wife, Alice. The diplomat was entrusted with a mission on behalf of the British Government, but did not arrive at his destination. A mutiny broke out aboard the ship, and the Earl and his wife were put ashore, and would have perished but for the intervention of Binn, a seaman who remained faithful to the couple. Kerchak, the ape, and his tribe resented the landing, but fear of Greystoke's rifle, which had been fired in anger, kept them at a distance until one day twelve months or so later, Alice died. Later, tired out from watching by the cradle of their three-year old son, Clayton was killed by the apes. The babe was 'adopted' by Kala the ape, who reared him as her own offspring among the apes in the wild jungle. Away in England others succeeded to the title and estates of Greystoke, while Tarzan grew to sturdy youth in the jungle. Then came the day when old Binn escaped from the slave traders, and the seaman arrived at the old cabin Earl Greystoke built and found there the three skeletons. Long before this, however, Tarzan had discovered the cabin and crouched upon Binn mourning the death of the Claytons. With Binn's help, Tarzan learned his A.B.C.s and the English language.

Both Binn and Tarzan decided to get to England but the slave traders again intervened, and again Binn escaped, but was left to the mighty jungle, among the great trees and the wild jungle beasts. Binn reached England, but the new Countess, fearing the story he brought back with him, had him locked in a mad house. It sounded incredible. Years later, he escaped and told the story, and a search party, including Professor Porter and his daughter Jane, set out for Africa to investigate the romance. By this time Tarzan had grown into magnificent manhood. He subjugated the apes, killed Kulonga the savage who slew his mother, and one day left the apes to find his own kind.

He arrived at the old cabin the day the search party reached the coast, killed the lion who tried to reach Jane in the cabin, rescued her from a savage native whom he killed in a fight, and saved the party when the natives attacked them."

Of course we could not leave Tarzan there --- high and dry so to speak. There had to be a sequel. At the fade-out of the first film..."Tarzan of the Apes" there appeared a newsflash...PROBABLY THERE WILL BE A SEQUEL.

There was a lot of controversy regarding this. It was known that in America, both "Tarzan of the Apes" and the sequel "The Romance of Tarzan" had both been released in the same year - 1918. In Britain "Apes" had been released in February and March 1919 but gonahs went by and there was no sogn of the sequel....

The public and the exhibitors, and the provincial renting agents became impatient and restless, thinking STOLL would not deliver the goods. But they should have known that a reputable firm such as STOLL could be relied on. BUT, with the welcome announcement which appeared in the film trade journals on August 7 1919, all their doubts and fears were put to rest....

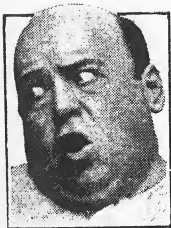
#### "The Romance of Tarzan" August 7 1919 Trade Show.

"The successful trade show of "The Romance of Tarzan", a worthy sequel to "Tarzan of the Apes", was the best answer that could be given to the various baseless rumours which had gained currency, to the effect that STOLL would not fulfill the promise they had made. It is an extraordinary thing to think that a rumour that such a firm as STOLL, pre-eminent for the straight-dealing should ever have obtained a moment's credence. However, now that the sequel had actually been shown to the exhibitors, there is nothing more to be said. In the opinion of many discerning judges, "Romance", from the showman's point of view, is fully equal to, if even it does not surpass, the value of "Tarzan of the Apes".

"Romance" was released by STOLL, over this side on January 12 1920. The mysterious atmosphere of "Romance" grips the interest from the very outset. The dark jungle, the naked figures of Tarzan who was more at home in the trees than on the ground, the calm and stagnant pools of the jungle, all these create an appropriate atmosphere, the promise of which is amply fulfilled in the engrossing scenes that develop a remarkable story.

The opening of the action relates again how Lord Greystoke and his wife were put ashore by mutinous sailors and how, upon Lady Greystoke's death, their baby was carried off by an ape. The boy grows up into magnificent manhood and an incredible touch of pathos is woven into the incident of the death of the only mother he was ever aware of -- an ape. To witness him, holding in his arms the huge beast that has been mortally wounded, strikes quite a new note of sympathy and is quite heart-rending -- and his revenge upon the slayer is terrible and unrelenting. A search party sets out to attempt to discover the missing heir. The question the search party in the jungle had to solve was whether or not this man, Tarzan of the Apes, WAS the son of Lord Greystoke whom the apes killed years before.

Fingerprints of years before corresponded with those of the apeman, and the fingerprint expert



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was convinced that Tarzan was the baby referred to in Greystoke's journal. But a full investigation was prevented, and the mystery remained unsolved.

The party was again attacked by the natives, and it required all the resources and primitive strength of Tarzan to save them from this predicament. And as they sought refuge in the old cabin and fought against the horde of savages.

#### THE SECRET TUNNEL

Many years ago, in case of an emergency such as the present danger, Greystoke had excavated a tunnel under the cabin, and it was by this means that Tarzan arrived in the nick of time to rescue the party. He led the party to the shore and by subterfuge held the natives at bay while the little party went aboard the yacht. He fought till almost exhausted then, at his call, the great Tantor, his friend, came to his assistance.

When it was safe to return, Tarzan made for the shore but, by that time Jane and her friends had departed. And so...he swam after them. Exhausted, he dragged himself ashore almost at the feet of Father Raoul, priest of an island mission, who commenced the task of civilizing the magnificent man. Tarzan was happy to a certain extent, but he pined for the company of Jane, and deserted his new found friend to stow away on board a ship.

Weeks later he landed on the coast of California, near the Mexican border, and tramped off to find civilization. He made his way to a dancing resort and began his search for Jane.

Jane lived nearby with her father and had, coincidentally enough, that very day been captured by bandits who brought her to the dancing resort. Jane naturally cried out for help as she was roughly thrust into a room. Tarzan at once heard the cry and recognized the voice. Dashing to the rescue, he pounded on the door which could not withstand the onslaught of his superhuman hand, and he carried off the girl he loved restoring her to her father. The professor and Cecil (the scheming cousin) had proof, by this time, that Tarzan was the rightful heir to the Greystoke fortune, and Cecil, who loved Jane only for her money, now sought to get rid of Tarzan.

He bribed the keeper of the gambling resort to have Tarzan killed, but the woman who was to trap the Jungle Lord had fallen for him herself. The foppish Cecil, however, induced Jane to believe that Tarzan was false and Jane announced her intention to marry Cecil. She conveyed this to Tarzan who, sorrow stricken, returned to his beloved jungle.

Later Jane learned the truth from the woman engaged to inveigle the apeman and with her father went in search of him. The scenes of the attack on the party are full of intense interest, and the part that Tarzan plays is a very vital one.

The wonderful physique of Elmo Lincoln makes an ideal figure for the jungle hero, and little Enid Markey a responsive support. Cleo Madison supplies an excellent characterization of the dancing girl, La Belle Adriene, who with her confederates is employed by the despicable Cecil to break off the affair between Tarzan and Jane.

Feeling that she does not love him, oppressed by the fruitlessness and many strange experiences of civilization, Tarzan returns in despair to his beloved jungle haunts. The spectacle of the tropical jungle storm at this juncture is wonderfully depicted and the picturesque figure of the jungle Lord that glistens in the lightning flashes amidst the pouring rain leaves a lasting impression. The climax, with Jane and Tarzan silhouetted against the skyline, is a most pleasing and satisfying end to a sensational drama that carries the spectator with it in a grip of a powerful and most sustained interest.

.....I should have mentioned previously that the search party sets out from America, to attempt to discover the missing heir. Jane Porter, one of the party, has refused an offer of marriage from Cecil, really Tarzan's foppish cousin, and who, until the heir is found, remains in possession. Jane, however, meets Tarzan in the jungle after he has rescued her from the natives, and an immediate affection springs up between them.

It was stated categorically in the American film press that the "Romance of Tarzan" was produced from the concluding chapters of Tarzan of the Apes.

#### VIOLENT TROPICAL STORM

It is significant and sensational that a violent tropical storm heralded the dramatic entrance of the fully-grown Tarzan in "Tarzan of the Apes" and the picture fades out in a glorious sunset, which gave a lasting impression....

"Apes", I believe, was originally in 9 reels but finished up in 8 reels.

Elmo did make another Tarzan picture before deserting the Tarzan role for good, a sensational 15 chapter serial, "The Adventures of Tarzan". This sensational film must have been made at great cost, for it took approximately eight months to produce, and was directed by Robert F. Hill.

It was completed shooting on August 13 1921. Rather like "Tarzan the Tiger", seven years later, in 1928, it was based partially on "The Jewels of Opar" and featured Queen La, High Priestess of Opar, played by Lillian Worth. Frank Merrill, who was of course himself cast as Tarzan seven years later, played an Arab guard in this serial, also doubling for Elmo Lincoln in some of the vine-swinging shots. Frank Merrill, being a champion in rope-climbing, Roman rings, trapeze, bars etc., Elmo's leading lady in this great serial was brave little Lucile Lorraine, who was only sixteen years old at this time.

"ELMO LINCOLN - THE MAN BORN TO BE TARZAN" will be concluded in the next issue of FANTASTIC WORLDS.

PHOTOGRAPHS ON PRECEDING PAGE ARE OF: ELMO at his daily exercise - he favoured the open air, and is here seen doing a wrestler's bridge; William Farnome, President of National Film Corporation, and producer of "Tarzan of the Apes", in one of his Capitol Comedies....; Lovely Lucile Lorraine, who played opposite Elmo Lincoln in "Adventures of Tarzan" and also "Elmo - King of the Jungle", and the serial "The Lightning's Eye" in which she suffered two fractured ribs; and Elmo in a Tux. He looks as good as any in evening clothes, despite what some said about his.

All Photographs property of DOUG ELMO BROOKS.

# TARZAN, il re della giungla ---

## ERB in Italy

There are six regular TARZAN comics on sale in Italy - all different sizes and all excellent. They feature all the well-known artists and have good editorial features on Burroughs, his stories and the film stars who have portrayed his characters over the years.

Perhaps the most valuable of the Italian comics is the large format TARZAN-EXTRA with reprints of 1932 Harold Foster TARZAN strips from the Sunday papers of those years. All in colour....

The 'Gigante' reminded me of the DC TARZAN although (thankfully) the Italian editors have omitted the 'Detective Chimp' and 'Congo Bill' rubbish. Printing is in colour and black and white on alternate pages....

There are two 'landscape' comics, the 'SPECIAL' and the 'SUPER', both printed entirely in black and white on excellent paper and featuring Russ Manning...

The latest comic is a monthly equivalent of our own Top Sellers TARZAN, printed in colour...

The sixth Italian comic is a pocket sized comic book. We have seen similar English publications from Thorpe and Porter but unfortunately they have stopped producing them.

The Italian comics are all excellently produced. In particular the EXTRA could be considered worth adding to your collections. If anyone is interested, I will enquire into the possibility of importing sample copies for sale to society members.



MAZ-RUT SI DIRIGE  
VERSO LE CORDE  
D'ACCESSO, CONVINTO  
CHE LA SUA CODA E LA  
SUA ESPERIENZA  
LO FARANNO  
TRIONFARE...



MA NON  
SA CHE TAR-  
ZAN E' CRESCIU-  
TO INSIEME ALLE  
GRANDI SCIMMIE,  
BATTENDOSI  
FRA I GROTGLI  
DELLA GIUNGLA...



...E QUESTO GLI  
COSTERA' CARO!  
L'UOMO-SCIMMIA  
PIOMBA SU DI LUI  
CON LA RAPIQITA'  
DI ARA, IL FULMINE!

by ROGER LANCELYN GREEN

Reprinted by kind permission of the author from his book 'Holmes, This is Amazing' - Essays in Unorthodox Research, London 1975.

Roger Lancelyn Green is the author of some sixty books. He is especially noted for his biographies of Andrew Lang, Lewis Carroll, J.M. Barrie, A.E.W. Mason, Rudyard Kipling and C.S. Lewis. Fantasy fans will best know him for his book Into Other Worlds, published in 1958, one of Richard Lupoff's principal sources for Edgar Rice Burroughs: Master of Adventure. He has also introduced the new NEL edition of Lt. Gullivar Jones: His Vacation (published on October 28 1976 at £4.75) claimed to be one of the inspirations for ERB's Martian series.

Born in Norwich in 1918, Roger Lancelyn has, for many years, been editor of THE KIPLING JOURNAL, and an active member of the Sherlock Holmes Society of London. He lives on the Wirral in Cheshire.

In an age of adventure, few can have had more adventures, or more that have been recorded, than John Clayton, Lord Greystoke - better known as Tarzan of the Apes. He is the hero of twenty-four volumes and appears as a minor character in three others - and a number of the volumes of his biography narrate more than one adventure. He was the discoverer of lost cities and dying civilisations that dot central Africa like the spots on the skin of Sheeta the Leopard - from Opar and Xujia to Pal-ul-don and Kaji, from 'The Lost Empire' to 'The City of Gold' - none of which, strange to say, appear on any map of the continent which, after Tarzan's wanderings in it can hardly any longer be called dark. But stranger even than this, almost as strange, in fact, as fiction, is the problem of his age and of the dates at which the various events of his adventurous life took place.

There seems to be no difficulty in arranging a time scheme for the earlier events in Tarzan's life. His parents, John Clayton, Lord Greystoke and Alice his wife, left Dover in May 1888 on their important diplomatic mission to British West Africa. In June they left Freetown; and a month or so later they were marooned at an unknown point on the coast. Within two months of this, Greystoke had built the little wooden cabin in which their son was born in that October of 1888.

Exactly a year later, in October 1889, Lady Greystoke died, and on the following day Lord Greystoke was killed by Kerchak the king ape, and the baby Tarzan was adopted by Kala the she-ape who had just lost her own child.

After this Tarzan was brought up by Kala and the great apes, the Mangani, and from time to time adventures befell him which are related in the first volume of his adventures, TARZAN OF THE APES, and in JINGLE TALES OF TARZAN. Thus, when he was ten (1898), he had his terrible experience with Bolgani the gorilla, from which he only just escaped alive; by 1900 he had discovered the cabin of his dead parents and was beginning to make use of its contents, teaching himself to read and write from the day in 1903 when he discovered the possibilities of the Reading Primer which was among their belongings until at the age of seventeen (1905) he could read and write English fluently, but not speak it.

Late in 1908 the expedition headed by Professor Archimedes Q. Porter reached Tarzan's country, and Tarzan fell in love with his daughter Jane. A letter from Jane to her friend Hazel Strong of Baltimore, dated 3 February 1909, fell into Tarzan's hands some time before her escape from Africa, and he and Lieut. D'Arnot followed her to America before the end of the year, at about the time of Tarzan's twenty-first birthday.

The events in THE RETURN OF TARZAN took place in 1910, Tarzan being two years older than Olga, who was just twenty at the end of that year - and his return to his cabin in the jungle was nearly two years after he had left it to follow Jane to

America.

At the earliest Tarzan and Jane cannot have been married much before the end of 1910, and their son Jack, later to become Korak the Killer, must have been born in 1911. Two years after Tarzan's marriage, the attempt was made by the villainous Russians Rokoff and Paulveitch to kidnap the baby (see THE BEASTS OF TARZAN), and ten years later, that is in 1922, Paulveitch succeeded in his second attempt and took Korak, then aged twelve, to Africa. A year later Korak found Meriem, and the adventures narrated in the main section of THE SON OF TARZAN took place. Korak and Meriem were rescued and reunited by Tarzan, who, as the Big Swana, was living on his African estates, and their marriage is recorded at the end of the book. Although no dates or ages are given, we may assume that Korak was about twenty by then, and suggest that the wedding took place in 1930, or thereabouts.

But at once we are brought up by a major difficulty: THE SON OF TARZAN was published in 1917, and had, in fact, begun its serial publication in THE ALL-STORY MAGAZINE on 4 Dec. 1915!

If, for a moment, we ignore this fact and follow through a few more of Tarzan's adventures, we will find ourselves brought up even more sharply by the internal evidence. There is no specific date assigned to the adventure of TARZAN AND THE JEWELS OF OPAR, but the next two (excluding JUNGLE TALES OF TARZAN, which is a throwback to the days before he found Jane), TARZAN THE UNTAMED and TARZAN THE TERRIBLE (published as books in 1920 and 1921, but serialised a year or so earlier), which form one continuous narrative covering a space of not more than two years, begin with the outbreak of the Great War in 1914.

Now Korak, the Son of Tarzan, follows Tarzan's trail and arrives in the nick of time as *deus ex machina* at the end of TARZAN THE TERRIBLE to rescue him and Jane from their enemies in Pal-ul-don; and in the next volume of memoirs, TARZAN AND THE GOLDEN LION, Tarzan, Jane and Korak return from Pal-ul-don to the Greystoke Estate in British East Africa at some date certainly before 1918, and probably as early as 1916.

If Tarzan was born in 1888 and Korak in 1911, Korak was only five years old when he rescued his parents in Pal-ul-don...which, as Euclid says, 'is impossible'.

Has Tarzan's biographer, Mr. Burroughs, made the same kind of mistake with which Dr. Watson is so often credited and got his dates wrong by ten years - has he, in fact, written 1888 when he meant 1878? Even ten years makes it difficult to put Korak's age at more than fifteen, and he had already been married to Meriem for a little while - though their son Jackie does not seem to have been born until after the war: he is just talking at the beginning of TARZAN AND THE ANT-MEN which began publication in February 1924, though the adventures described in it cannot have begun later than about a year previously.

In fact 1872 would be the ideal year for Tarzan's birth from the point of view of his son and grandson - but directly ignoring the precise information that Tarzan's parents set out for Africa in May 1888, that Tarzan was born 15 October of that year, and that Jane Porter had met him as a grown-up young man by the beginning of 1909.

If, none the less, we are prepared to consider 1872 as the year of Tarzan's birth, we must see how this will fit in with the numerous adventures of his amazingly eventful career. He would then have been forty-two in 1914, still just of military age: perhaps the fact that he would have been forty-five in 1917 explains why he was not called up on his return from Pal-ul-don, by which time conscription had come into force.

Nonetheless, it becomes apparent that, if we accept this dating, the majority of Tarzan's adventures - from TARZAN AND THE ANT-MEN to TARZAN AND THE FOREIGN LEGION - took place between 1922 and 1942, when he was between the ages of fifty and seventy. Even his mighty thews and muscles of steel must have been strained to the uttermost; can he have warred with The Lion Man and The Leopard Man, have triumphed in the City of Gold and in the Forbidden City in his active sixties?

And what about his war-service in the Second World War as described in TARZAN AND THE FOREIGN LEGION? He must have been seventy years old by then: but, one must admit, only three years older than his biographer Edgar Rice Burroughs who went also to the Pacific Theatre of War, but as a reporter and not as a combatant. Even if born in 1888 Tarzan would have been fifty-four when he served in Sumatra in

about 1942; but during this adventure he began, apparently, to be aware of his timelessness for the first time. Near the end the question of age is discussed and Tarzan remarks that he has seen two instances of perpetual youth. One was in the case of a witch doctor whom Tarzan, being young and adventurous, allowed to perform his rituals and transfusion on him (an adventure not apparently described in any of the published volumes of biography); but the other may be studied more carefully in *TARZAN'S QUEST* (1936) and is only given briefly.

Extended life was not, of course, peculiar to Tarzan. There is at least one example recorded - that of Ayesha, otherwise known as 'She-who-must-be-Obedied'. The late Mr. Allan Quatermain first met her at Kor in central Africa about the year 1867 - and refused to believe her statement that she had been born while there was still a Pharaoh in Egypt (if we excluded the Greek Ptolemys this must have been before the death of Nectanebo in 343 B.C.). But the later experiences of Leo Vincey and his friend Ludwig Horace Holly as narrated by the latter in *SHE* (1887) and *AYESHA* (1905) suggest that Mr. Quatermain, a confirmed materialist in such matters, was mistaken in his conclusions drawn from an admittedly brief and superficial meeting with the 'White Witch' some eighteen years before Mr. Holly's expedition.

"How old do you think I am now?" asks Tarzan in 1942 and his friend Dr. Reid replies: "In your twenties". And the soldier Jerry comments: "I remember now that my father said that he read about you when he was a boy."

After this Tarzan gives a short account of the second instance, with the information that he succeeded in obtaining a supply of the compound which conferred perpetual youth - which he seems to have used, for he admits that he would certainly like to live for ever - "if I never had to suffer the infirmities of old age."

And so we may conclude that Tarzan was indeed timeless, and that Burroughs did not understand this when he wrote the earlier volumes of his great biography of the Apeman who was also Lord Greystoke the British peer, and in his attempts to achieve what seemed to him a logical and believable chronology, achieved what was in fact an absurd and incredible contraction of his remarkable life span.

Only when he met Tarzan in Sumatra in 1942 does he seem to have realised fully the unique achievement of the man about whom he had written so many volumes of biography. He concluded the twenty-fourth volume, leaving Tarzan still alive and apparently a young man in his twenties, and himself died in 1950 three years after publishing *TARZAN AND THE FOREIGN LEGION*.

And so we may confidently believe that Tarzan the Timeless is still alive and flourishing - and indeed a later adventure of his in the wilds of South America, *TARZAN AND THE VALLEY OF GOLD*, was first given to the world by Herr Fritz Leiber in 1966.

How long will Tarzan live? Well, he himself has said the last word in this: "Really, my chances of living for ever are very slight. Any day, I may stop a bullet; or a tiger may get me, or a python. If I live to get back to my Africa, I may find a lion waiting for me, or a buffalo. Death has many tricks up his sleeve beside old age. One may outplay him for a while, but he always wins in the end."



## CHESS - JETAN

by Stuart Bonham

Those of you who are fans of Burroughs' famous Martian series will have heard of the Martian game of Jetan, which is featured in his fifth book 'CHESSMEN OF MARS'. It is a game very similar to chess and so those who are chess fanatics or those who are simply looking for a new game to play will find it very simple to play, and all 'Martian' fans should learn it.

To begin with, let us look at the Jetan board:

The board consists of one hundred alternate black and orange squares arranged in a square in rows of ten. Before setting up the pieces for a game always make sure that the square in the right hand corner of your board is orange. This will automatically be the same for your opponent. If by mischance, the board is the wrong way around, it should be corrected immediately.

### The Pieces:

The pieces in the Martian game of Jetan are set up on the board as below:

|   |    |    |    |    |    |    |    |    |   |
|---|----|----|----|----|----|----|----|----|---|
| M | F  | D  | F  | Id | C  | F  | D  | F  | M |
| L | vd | vd | vd | vd | vd | vd | vd | vd | L |
|   |    |    |    |    |    |    |    |    |   |
|   |    |    |    |    |    |    |    |    |   |
|   |    |    |    |    |    |    |    |    |   |
|   |    |    |    |    |    |    |    |    |   |
|   |    |    |    |    |    |    |    |    |   |
|   |    |    |    |    |    |    |    |    |   |
|   |    |    |    |    |    |    |    |    |   |
| T | Pa | Pa | Pa | Pa | Pa | Pa | Pa | Pa | T |
| W | P  | D  | F  | C  | Pr | F  | D  | P  | W |

W = Warrior  
P = Padwar  
D = Dwar  
F = Flier  
C = Chief  
Pr = Princess  
T = Throat  
Pa = Panthan

### Moves of the pieces:

Warrior: On Mars this is signified as two feathers, but for these purposes the names of the various pieces can be pasted onto draughtsmen. The warrior can move two spaces straight in any direction or combination -



Padwar: On Mars signified as two feathers. The Padwar can move two spaces diagonally in any direction or combination -



Dwar: On Mars signified as three feathers. The Dwar can move three spaces straight in any direction or combination -

Flier: On Mars signified as a three-bladed propeller, the flier can move three spaces diagonally in any direction or combination and may 'fly' over intervening pieces.

Chief: On Mars signified as a diadem consisting of ten jewels; the chief can move three spaces in any direction (straight, diagonal or combination).

Princess: On Mars signified by a diadem consisting of one jewel; the Princess can move three spaces in any direction and can jump intervening pieces.

Throat: On Mars signified by a mounted warrior with two feathers; the throat can move one square straight and one diagonally in any direction -



Panthan: On Mars signified by one feather. The Panthans (there are eight of them) can move only one space, either forwards, sideways or diagonally but NOT backwards.

### The Aim of the Game

Winning the game:

The aim of the Jetan player is to capture his opponent's princess. This is done by placing another piece on the same square as the opposing princess. The princess, therefore, is the most important piece on the Jetan board and must, consequently, be played with the utmost caution. There are some rules which limit what the princess can do:

1. The princess may not make a move onto a threatened square
2. The princess may not take opposing pieces

A princess who is under the threat of capture by the enemy can do one of three things:

1. Move to a square where she is not threatened
2. Call to her aid one of her own pieces to take the attacking piece or
3. She must call to her aid one of her own pieces to place itself between herself and the attacking piece.

This is one way in which the game may be won. The second method is by a chief taking an opposing chief. The chiefs, therefore, must also be moved cautiously.

Drawing the game:

The game is deemed a draw when one of two things happens: either the chief of one player is taken by another piece other than the chief, (of the other player) or both players are reduced to three pieces or less, of equal value, and the game is not won by the methods described above, within the limit of ten moves, five apiece.

Other pieces are removed from the game by an opposing piece being placed on the same square. Two pieces may not occupy the same square, except at the end of the game, when the princess is taken.

**The escape:**

At one time during the game, the princess is entitled to one ~~ten~~ space move in any direction or combination. This move, which can only be used once by each side, is termed The Escape.

The game of Jetan is played along similar lines to chess and anyone familiar with chess should be able to pick it up with ease. I hope you have a shot at playing. It is an exciting variation on chess and makes a change from checkers. I have played many games and found it most enjoyable - have a go!



DRAWING BY ENYABETH ALLEN





AND AS THEY WERE  
WATCHING HER  
THAT AT THE  
MOMENT, SHE  
WAS HERE.

A WOMAN WENT UP, AND SHE WAS  
LASTLY REACHING FOR A HIGH BRANCH  
THE MAN WENT TO THE TOP OF THE TREE  
IN THE HOPE OF A BIRD OF PREY, BUT  
WAS NOT IN THE RIGHT PLACE.

THEY WERE BOTH LOST, AND THE  
SUNSET SHOWED THEM THE WAY OF THE  
WINDS AT THE RATE OF AN HOUR, WHEN  
THEY WERE NOT COMING TO THEM.

# erb in print

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A GUIDE TO BARSOOM by John Flint Roy  
Ballantine Books 1976 Cover by Vellejo

John F. Roy must have taken a lot of time and care when writing this work, the only one of its kind at the present time. Split up into eleven sections of reference it makes for interesting reading; he has covered just about everything to do with Barsoom. The drawings by Neal McDougal enhance the work but I would have liked to see the description of the artwork below each illustration. There are many interesting points which John takes up; the most controversial, the Mars/Barsoom enigma that was started some time ago. For those who may not know, I will explain briefly. Some people, including John, are of the opinion that Mars and Barsoom are not the same place, in other words John Carter passed through another dimension to reach Barsoom. There will be some of us who agree and others who disagree, in any case it is an interesting point for conjecture. There are only two pages of maps though they seem to be efficient. I would have liked a little more diagrammatical illustration on such things as the Temple of the Sun, Omeas, Valley Dor, Airships, redium torches, Martian weapons etc., but this is only my humble opinion. There is one fault which I lay at the door of Ballantine, that is the inaccurate artwork by Boris Vallejo. The artwork in itself is the best but I wish these people would read before they illustrate. I can recommend this work to any ERB fan as a valuable addition to the Martian series, any serious fan should not be without a copy. NOTE AT THIS TIME THE SOCIETY DOES NOT HAVE COPIES FOR SALE but we are expecting stocks in the near future. (Frank Westwood)

EDGAR RICE BURROUGHS - THE MAN WHO CREATED TARZAN by Irwin Forges  
New English Library £19.50 Ballantine Books \$10.00

I reviewed this book in FWEBS Issue One and have very little to add to what I said then, other than that it is a masterpiece of biographical literature and essential reading for all Burroughs fans. The Ballantine edition is a two volume paperback set in slip case with full colour illustrations on the covers and slip case. It is well-bound and very attractive. The New English Library edition is identical to the Brigham Young edition except that it has a colour insert in the middle which has been taken from their Centennial Magazine on Burroughs, the binding is different in texture and colour and does not have the embossed signature on the front; also it is printed on thinner paper and is therefore a good half-inch thinner than its US counterpart. Again I urge you to save your pennies; this is the definitive biography of Burroughs, the most important volume in your collection, after his own works. (Paul Norman)

PICTORIAL HISTORY OF SCIENCE FICTION by David Kyle  
Bantam Books £3.95

I mentioned this volume briefly in the last issue. It takes its place as the best historical survey of SF at the present time, with comprehensive and far-reaching comments on the principal authors who have given to SF their names and reputations. As we are concerned in this journal with Mr. Burroughs let me tell you that for once he is treated fairly and squarely as the father of the interplanetary romance and certainly the most popular fantasy writer as far as the pulp era is concerned. His place in the hierarchy of 'greats' is not denied him as in other recent surveys, and there is a generous treatment of fantasy in general which I have found sadly lacking in other studies of the genre. The illustrations are reproduced superbly as is usual with the Bantam Group, and the volume is thoroughly recommended. (Paul Norman)

JUNGLE TALES OF TARZAN by Burne Hogarth and Robert M. Nodas  
Watson Guphill Inc. \$5.95

The second and to my knowledge and loss the last of this type of book.. Unlike its predecessor this book has only a coloured cover; the interior is in black and white but it does not detract from this magnificent work of art. The first 35 pages of introduction (which include various of Hogarth's illustrations) by Walter James Miller speak eloquently of Hogarth's fantastic skill in bringing the art of the comic representative form in to a new era of acceptance by people and official bodies who once might have snubbed the comic as so much rubbish to be read by uncouth youngsters. There is little more that I need add except to say that it is a must for any Burroughs fan whether he likes Tarzan or not. It covers Jungle Tales 1-4. Please note that we are expecting to obtain copies for sale - it will be announced in the Collector. (Frank Westwood)

Universal Pandem Publishing Company now have paperback editions of THE ETERNAL SAVAGE and ISLAND OF BIDDEN MEN (JUNGLE GIRL) available, price 50p each. Also available are reprints of THE LAND THAT TIME FORGOT and AT THE EARTH'S CORE, both with photo-covers from the films. IMPORTANT NOTE: WE DO NOT YET HAVE COPIES OF THESE TITLES FOR SALE. PLEASE REFER TO THE ERB COLLECTOR.

THE SCIENCE FICTION COLLECTOR by J. Grant Thieleson

This 48 page index is of great use to any collector of science fiction fantasy or horror. The first issue, obtainable from Fantasy Centre, 43 Station Road, Harlesden, NW10 contains an index to all the Science Fiction, Fantasy and Horror published by Ace books prior to numbering their books with the International Standard Book Number. It includes the S- D- F- M- G- K- H- A- and M- series of books indexed both in chronological order and by author. This issue and future issues will have articles about collecting, biographical and bibliographical information about your favourite authors. Also checklists of important series, indexes to rare and important Sci Fi magazines, articles on authors, artwork, bag, cover reproductions and general information. Price per single issue 75p. Four issues £2.50 obtainable from Fantasy Centre, address above. (Frank Westwood)

FOR THE REMAINDER OF THE ITEMS FOR SALE FROM THE "E.R.E. COLLECTOR" PLEASE SEE BOTTOM OF RIGHT HAND COLUMN OF THIS PAGE.

PANEL BELOW REPRINTED FROM THE SUNDAY TIMES MAGAZINE DATED 4. April 1976

#### ADVERTISING

The second in Life's book of claims which advertisers make for their products. This week: Golden Wonder's 'jungle-fresh' peanuts.

### The Claim-Makers: Peanuts

You don't think it's odd, Tarsan years later some heart died in a jungle, but in the jungle too, running on a diet of peanut-bush peanuts? Well it is, in all cases you found to be very curious.

But the Golden Wonder TV jungle ones that Golden Wonder have questioned, was under a peanut was jungle-fresh. The cloud, inquisitive to find



just confirms this. "Golden Wonder are packed in a special way to retain their jungle freshness."

Golden Wonder have perfectly well that their peanuts don't grow in jungle, but in sunny dry places where the climate is the exact opposite of the humid rain-forest. The trouble is, says their spokesman, "People only believe that they do grow in jungle. We use the slogan because we've discovered there is a customer preference for freshness." But it isn't true. "Ah, people lie!"

There are good reasons for wanting peanuts to be fresh. As far back as 1953 a substantial called attention in monthly products was found to be responsible for the deaths of some guinea-pigs in a Weybridge lab in Surrey. In 1960 100,000 turkeys died after eating groundnut meal infected with this mould. Five

After, when a lot of peanuts are eaten, showed a high incidence of liver cancer in young adults.

The scientist discovered that aflatoxin (about 100 per cent) have been recovered when the peanuts were harvested in humid conditions or stored in warm, damp places. Now there are strict controls over the handling and inspection of peanuts. Golden Wonder have a warehouse in Edinburgh to store their nuts.

"The intention and honesty are carefully 'one shot', says their spokesman. "And that's all I want to say about that."

As far as we know, Golden Wonder peanuts are perfectly safe - for the very reason that they are not jungle-fresh. It's only if they'd really come from the humidity of a stinking jungle that we'd really have to start worrying.

Michael Holmes

### THE LIBRARY SHELF by RODNEY JACKSON

VISIONS OF YESTERDAY by Jeffrey Richards (Houghton & Kegan Paul 1973) is a handsome illustrated 392-page study of three types of cinema, British Imperialism, American Populism, and German Nazism.

Mr. Richards includes the Tarsan films in the first of these categories under the heading 'Myth and Myth Makers', alongside the cinema adaptations of characters such as Sanders of the River, Po Manchu and Bulldog Drummond. The author appears to have read the Tarsan books as he points out the differences between EDD's creation and the screen Tarsan portrayed by Weissmuller, Barker, etc., as well as detailing Tarsan's services to the British Empire, e.g. in 'Tarsan the Untamed'.

Under the chapter heading 'The White Man's Burden' the image of the District Commissioner is examined, and reference is made to this part in a couple of Tarsan films. The author also notes how the 'wind of change' wafted the cinema Tarsan out of Africa at the end of the fifties. There is only one still from a Tarsan film, Johnny Weissmuller and Maureen O'Sullivan in 'Tarsan the Ape-man'. This is a most enjoyable and profusely illustrated book for anyone with an interest in the cinema of Empire and the adaptation of fictional heroes.

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THE E.R.E. COLLECTOR Continued from Page 22...

#### 129 NEW AGE TITLES 80p per copy NEW

Pellucidar : Moon Maid : Tarsan of Lost Continent : Led & the Lion : Beyond the Farthest Star : The Rider : The Oakdale Affair : Paxton of Venus : Lost on Venus : Escape on Venus : Wizard of Venus : Monster Men : Lord of Hidden Men : Land that Time Forgot : People that Time Forgot : Out of Time's Abyss : Return of the Mucker.

ERS MASTER OF ADVENTURE by Lupoff M 95p

#### OLD BALLANTINE

|                          |        |      |
|--------------------------|--------|------|
| 130 Tarsan & Lion Man    | 1974 M | 1.00 |
| 131 Warlord of Mars      | 1967 G | 75   |
| 132 Mastermind of Mars   | 1969 G | 60   |
| 133 Fighting Man of Mars | 1964 G | 60   |

#### 134 NEW BALLANTINE TITLES 50p per copy NEW

Covers by Neal Adams: Tarsan of the Apes : Return of Tarsan : Beasts of Tarsan : Son of Tarsan : Tarsan and Jewels of Opar : Jungle Tales - Covers by Boris Vallejo: Tarsan the Untamed : Tarsan the Terrible : Tarsan & the Jut Men : Tarsan, Lord of the Jungle : Tarsan & the Lost Empire - Covers by Neal Adams : Tarsan at the Earth's Core : Tarsan the Invincible : Tarsan Triumphant : Tarsan & the City of Gold : Tarsan and the Lion Men : Tarsan and the Leopard Man - Covers by Gino D'Acchia : Princesses : Gods : Warlord : Thawla : Chessmen : Mastermind : Fighting Man : Swords : Synthetic Man : Lions of Gathol : John Carter...

135 TARDIS BOOKS NEW Pellucidar covers by Chris Achilleos, Land & Moon covers by Dave Pether 60p each: Pellucidar: Tarsan of Pellucidar : Back to Storm Age : Land of Terror : Savage Pellucidar : Land that Time Forgot : People that time forgot : Out of time's abyss: Moon Maid: Moon Men.

136 BROWN NATION (FLUORID) Houghton covers NEW 45p each Tarsan of the Apes: Return of Tarsan : Beasts of Tarsan : Son of Tarsan.

137 DC DIGEST COMIC NO. 1 Mint Russ Manning 95p  
138 STARTLING MYSTERY STORIES Winter No. 14 RARE ISSUE 'Case of Doctor who had no business' by Lupoff M 12.00

139 FANTASTIC MAGAZINE November 1966 LRB: THE ARTISTS

SHINDO RIM Frank R. Paul, J. Allen St. John Vg 1.75

140 As above, cover damaged G 75

# ADVERTISEMENT

ALL THE ITEMS ADVERTISED ARE POST FREE. SINGLE ITEMS ORDERED WITH A VALUE OF OVER £6 WILL BE POSTED 'DELIVERY RECORDED' FOR YOUR CONVENIENCE WITHIN THE U.K.

(U.S \$2 = £1).

ALL PAYMENT SHOULD BE MADE PAYABLE TO: D. SCHLESINGER - AND ORDERS SENT WITH FULL DETAILS - C/O: B.R.R.B.S. 92 CHETWYND RD. LONDON NW5. PLEASE QUOTE ON ENVELOPE:- REF/SH17.1.77. IF YOUR ORDER CANNOT BE FILLED I WILL ARRANGE FOR A REFUND TO BE SENT - OR YOUR CHEQUE RETURNED. PLEASE PRINT NAME AND FULL POSTAL ADDRESS CLEARLY...

## METHUEN (CHEAP FORM)

### TARZAN SERIES:

|                  |      |        |       |       |
|------------------|------|--------|-------|-------|
| RETURN of Tarzan | 1920 | g/vg   | 12th. | £1.20 |
| BEASTS of Tarzan | 1920 | vg/fne | 15th  | £1.50 |
| SON of Tarzan    | 1920 | vg/fne | 12th  | £1.75 |
| JEWELS of Opar   | 1920 | g      | 8th   | £1.50 |
| JUNGLE TALES     | 1921 | vgro   | 8th   | £0.75 |
| UNTAMED          | 1921 | vg/fne | 2nd   | £2.50 |
| BEASTS of Tarzan | 1920 | vg     | 8th   |       |
| in good d/j      |      |        |       | £3.50 |
| SON of Tarzan    | 1920 | vg/fne | 12th  |       |
| in good d/j      |      |        |       | £3.75 |

### METHUEN'S SIXPENNIES

#### Paperback

#### TARZAN AT THE EARTH'S CORE

1941-3rd.ed. (A Very rare copy)  
good condition..... £7.50

### METHUEN HARDBOUND COPIES

|                                            |                  |                 |       |
|--------------------------------------------|------------------|-----------------|-------|
| Tarzan and the ANTIEN                      | 1st 1925         | vg              | £3.75 |
| Tarzan and the Q/LION                      | 1st 1924         |                 |       |
| (sme foxing o'wise very good copy)         |                  |                 | £3.75 |
| GODS Of Mars:                              | 7th 1952         | vg              | £1.75 |
| THUVIA Maid of Mars:                       | 2nd 1922         | vg/fne          |       |
| (wartime stock:small spine tear)           |                  |                 | £2.00 |
| CHESSMEN Of Mars:                          | c8vol.2nd.1924   | g               | £2.50 |
| CHESSMEN Of Mars:                          | fc8vol.3rd.vgro. |                 | £0.75 |
| MASTERMIND of Mars:                        | 2nd.1952         | extra fne       |       |
| perfect d/j cut & neatly pasted on f/leaf. |                  |                 |       |
| illo. Micklewright.....                    |                  |                 | £4.00 |
| SYNTHETIC MEN:                             | 2nd.1951         | extra fine copy |       |
| perfect d/j cut & neatly pasted on f/leaf. |                  |                 |       |
| illo. Micklewright.....                    |                  |                 | £4.00 |
| AT THE EARTH'S CORE:                       | 2nd.1924         | vg c8vol.       |       |
| (mark top end spine from celotape)         |                  |                 | £2.50 |
| PELLUCIDAR:                                | 2nd.1925         | c8vol vg/fne    | £3.00 |
| AT THE EARTH'S CORE:                       | 4th 1926         | fc8vol.         |       |
| in good d/j with small tears.....          |                  |                 | £3.50 |
| THE MUCKER:                                | 3rd.1925 (RARE)  | fne copy        |       |
| Rebound - v.nicely in tan binding.....     |                  |                 | £3.00 |
| THE MAN WITHIN A SOUL: VERY RARE           |                  |                 |       |
| 2nd.1927. fc8vol. vg/fne copy....          |                  |                 | £5.00 |
| THE GIRL FROM HOLLYWOOD: VERY RARE         |                  |                 |       |
| 2nd.1926. c8vol. slt foxing but vg/fne     |                  |                 | £7    |
| THE ETERNAL LOVER:                         | 2nd 1928         | c8vol           |       |
| .....vg/fne                                |                  |                 | £5    |
| THE CAVE GIRL:                             | 4th fc8vol.1935  | vg              | £2.50 |
| THE LAND THAT TIME FORGOT:                 |                  |                 |       |
| 2nd c8vol.1926(all 3 stories)              |                  | g               | £2.75 |

rc : reading copy/c8vol:crown 8 vol sl  
vgro : very good reading copy  
g : good/ vg : very good/fne:fine  
nm : near mint/m:mint  
fc8vol:foocleap 8 vol size

### BODLEY HEAD:

Tarzan THE INVINCIBLE:  
c8vol.2nd 1935.vg/fne. £3.50  
+c8vol.3rd 1935 vg/fne.but -  
faded spine + part covr. £2.00  
FIGHTING MAN OF MARS:  
c8vol.2nd 1933 fne. but -  
split in interior bindg £3.50

### CASSELL:

T.LORD OF THE JUNGLE:  
c8vol.2nd 1930 vg/fne £3.50  
T. & THE LOST EMPIRE:  
c8vol.2nd 1932 g. £2.00

### ODDAMS PRESS:

JUNGLE GIRL:1st 1933  
sme foxing but vg/fne. £2.00

### PUBLICITY PRODUCTS:

T. & The City of Gold:vg  
in vg d/j illo J.Marsh: £3.75  
T. & The Forbidden City:vg  
in vg d/j illo J.Marsh: £3.75

### COULDEN ALLEN:

T. & THE FORBIDDEN CITY:  
vg copy..... £1.50  
T. THE MAGNIFICENT:vg/fne£1.75  
Tarzans QUEST: vg/fne£1.75  
T. & THE LION MAN: g £1.00  
T. & THE CITY OF GOLD:  
vg/fne copy..... £1.75  
T. & THE LEOPARD MEN:  
vg/fne copy..... £1.75  
T. & THE F/LEGION 1st UK  
Publication vg/fne copy. £2.50  
CARSON OF VENUS: vg/fne. £1.75

### PINNACLE:

SON OF Tarzan:vg/fne £1.75  
Tarzan THE TERRIBLE:vg £1.50  
LOST ON VENUS: vg £1.50  
T.THE INVINCIBLE: nm £2.50  
PIRATES OF VENUS: vg £1.50  
OUTLAW OF TORN:rare vg/fne  
.....£2.75

BACK, THE SHIPMENT OF BALLANTINE TITLES HAS ARRIVED, BUT WE HAVE NOT RECEIVED THE AGE TITLES YET, WE STILL HOPE THAT THEY WILL BE WITH US IN THE EARLY PART OF THIS YEAR. (TIME FOR SALE WITHIN THIS LISTING ARE EXCLUSIVE OF KINGDOM POSTAGE/EXPENSE. WHEN ORDERING PLEASE STATE ITEM NUMBER/TITLE AS APPLICABLE. WE HAVE A FAIR STOCK OF EACH TITLE, BUT IN THE CASE OF BROWNSHAW BOOKS AN ALTERNATIVE CHOICE WOULD HELP AS THERE CO VERY PAUC. IF ANY FURTHER ORDERING BEING SOON, PLEASE LET US KNOW YOUR OWN ADDRESS ASAP! FINALLY, DUE TO THE HEAVY VOLUME OF CORRESPONDENCE TO BE DEALT WITH, AND THE CONTINUING INCREASE IN OUR POSTAL BILLS, WE REGRETFULLY NEED MEMBERS REGARDING AN ANSWER TO CORRESPONDENCE THAT A S.A.S. IS ESSENTIAL, PLEASE! YOUR CO-OPERATION WOULD GREATLY OBLIGE. ALL POSTED ORDERS/ORDERS SHOULD BE PAID PAYABLE TO THE BRITISH S.A.S. SOCIETY FOR BOOK GENUINE SUBSCRIPTIONS AND ADVERTISEMENTS, NOT TO INDIVIDUALS. NO CASH NOTED ARE WELCOME.....PLEASE WAITING, SECRETLY

Second-hand hardback and paperback books.  
Exchange rate £2.00 = £1.00

M = mint, VG = near mint, VG = very good, G = good, F = fair, SC = reading copy.

#### REMARKS:

|                         |      |         |      |     |
|-------------------------|------|---------|------|-----|
| 1. Tarnas of the Ages   | 4th  | F       | 1918 | .45 |
| 2. " " "                | 3th  | F       | "    | .40 |
| 3. " " "                | 1945 | G       | 1940 | .50 |
| 4. The Tarnas of Tarnas | 7th  | G       | "    | .55 |
| 5. " " "                | 10th | G       | "    | .50 |
| 6. " " "                | 12th | G       | "    | .45 |
| 7. " " "                | 15th | Grn/Red | G    |     |

|                       |          |       |      |      |
|-----------------------|----------|-------|------|------|
| (detained cover)      | 1945     |       |      | .60  |
| 8. Tarnas of Tarnas   | 14th     | VG    | 1920 | .55  |
| 9. " " "              | 8th      | G     | "    | .50  |
| 10. The Son of Tarnas | 12th     | G     | "    | .45  |
| 11. " " "             | 14th     | G     | 1931 | .40  |
| 12. " " "             | Grn/Red  | 3rd G | 1918 | 1.50 |
| 13. " " "             | Good/1st | F     | 1936 | .70  |

|                                                        |    |      |      |
|--------------------------------------------------------|----|------|------|
| 14. Tarnas & Tarnas of Oper 8th                        | VG | 1980 | .40  |
| 15. Jungle Tales of Tarnas 8th                         | VG | 1921 |      |
| (In dust jacket J.Allen St. John - slight tear at top) |    |      | 3.25 |

|                                          |      |      |      |      |
|------------------------------------------|------|------|------|------|
| 16. JUNGLE TALES OF TARNAS 15th          | VG   |      |      |      |
| First/Good                               | "    | 1951 | .45  |      |
| 17. Tarnas the Unknown                   | 2nd  | VG   | 1921 | .60  |
| 18. Tarnas the Terrible                  | 2nd  | VG   | 1923 | 1.75 |
| 19. Tarnas the Terrible 1st torn spine G | 1901 | 2.00 |      |      |

|                           |         |        |          |      |      |     |
|---------------------------|---------|--------|----------|------|------|-----|
| 20. The Gods of Mars      | 3rd     | 1920   | VG dust/ |      |      |     |
| by Heinemann              |         |        |          | 1.50 |      |     |
| 21. The Gods of Mars      | 1st     | VG/2nd |          | 1.75 |      |     |
| 22. Thoria, Maid of Mars  | 2nd     | 1921   | G        | 1.00 |      |     |
| 23. At the Earth's Core   | 4th     | 1924   | Good     | .70  |      |     |
| 24. Pellucidar            | Grn/Red | 1st    | 1924     | VG   | 3.75 |     |
| 25. " "                   | "       | 2nd    | 1925     | VG   | 1.75 |     |
| 26. " "                   | 1925    | Good   | 3rd      | 1925 | F    | .75 |
| 27. Land that Time Forgot | 1st     | 1925   | F        | 1.50 |      |     |
| 28. The Outlaw of Torn    | 1st     | 1927   | VG       | 2.75 |      |     |

#### THE BOULEY BEAN

|                            |     |      |   |      |
|----------------------------|-----|------|---|------|
| 29. A Fighting Man of Mars | 1st | 1923 | G | 1.00 |
|----------------------------|-----|------|---|------|

#### COLLINS

|                         |     |      |   |      |
|-------------------------|-----|------|---|------|
| 30. Jungle Girl On Seal | 1st | 1945 | G | 1.75 |
|-------------------------|-----|------|---|------|

#### CORNET PRESS

|                         |     |      |   |      |
|-------------------------|-----|------|---|------|
| 31. Jungle Girl On Seal | 1st | 1945 | G | 1.00 |
| 32. Jungle Girl On Seal | 2nd | 1945 | G | .75  |

#### CHERRY AND DUNLAP

|                               |     |      |   |      |
|-------------------------------|-----|------|---|------|
| 33. Jungle Tales of Tarnas 13 | 1st | 1921 | G | 1.00 |
| 34. The Moon Maid 13th        | 1st | 1921 | G | 1.00 |

#### UPPER ROCK MEMORIALS ETC.

|                            |    |  |  |      |
|----------------------------|----|--|--|------|
| 35. Tarnas the Magnificent | VG |  |  |      |
| d/ J. C. Coleman           |    |  |  | 3.75 |

#### NELSON COLLEGE

|                               |                  |      |    |      |
|-------------------------------|------------------|------|----|------|
| 36. A Princess of Mars        | M d/ J and Allen |      |    |      |
| by Heinemann                  |                  |      |    | 1.00 |
| 37. A Fighting Man of Mars    | d/ J and Allen   |      |    | 5.75 |
| 38. A Fighting Man of Mars    | d/ J and Allen   |      |    | 5.75 |
| 39. The Land that Time Forgot | 1st              | 1927 | VG | 4.00 |

#### POSTSCRIPT PRODUCTIONS

#### PUBLICITY PRODUCTS

|                                  |      |    |  |      |
|----------------------------------|------|----|--|------|
| 40. Tarnas & the City of Gold    | 1924 | VG |  |      |
| 41. Tarnas & the Foundation City | 1924 | VG |  |      |
| both copies alike. by J. March   |      |    |  | 1.75 |

#### TOM STACEY All handover in d/ J M.

|                         |     |      |    |      |
|-------------------------|-----|------|----|------|
| 42. The Moon Maid 1st   | 1st | 1923 | VG | 1.00 |
| 43. Tarnas's quest      |     |      |    | 1.10 |
| 44. At the Earth's Core |     |      |    | 1.10 |
| 45. Pellucidar          |     |      |    | 1.10 |
| 46. Jungle Girl         |     |      |    | 1.25 |

#### BRITISH TOWN UNIVERSITY PRESS

|                                  |     |      |    |  |
|----------------------------------|-----|------|----|--|
| 47. Edgar Rice Burroughs         | 1st | 1923 | VG |  |
| 48. Tarnas & the City of Gold    | 1st | 1924 | VG |  |
| 49. Tarnas & the Foundation City | 1st | 1924 | VG |  |
| 50. Tarnas & the Moon Maid       | 1st | 1925 | VG |  |
| 51. Tarnas & the Earth's Core    | 1st | 1926 | VG |  |
| 52. Tarnas & the Pellucidar      | 1st | 1927 | VG |  |
| 53. Tarnas & the Jungle Girl     | 1st | 1928 | VG |  |

#### NEW ENGLISH LIBRARY

|                                  |     |      |    |  |
|----------------------------------|-----|------|----|--|
| 54. Tarnas & the City of Gold    | 1st | 1924 | VG |  |
| 55. Tarnas & the Foundation City | 1st | 1924 | VG |  |
| 56. Tarnas & the Moon Maid       | 1st | 1925 | VG |  |
| 57. Tarnas & the Earth's Core    | 1st | 1926 | VG |  |
| 58. Tarnas & the Pellucidar      | 1st | 1927 | VG |  |
| 59. Tarnas & the Jungle Girl     | 1st | 1928 | VG |  |

#### THRASHER BOOKS BOOKS Hardcover edition

|                                        |     |      |    |  |
|----------------------------------------|-----|------|----|--|
| 60. Tarnas & the Land that Time Forgot | 1st | 1927 | VG |  |
| 61. Tarnas & the Moon Maid             | 1st | 1928 | VG |  |

#### S.A.S.

|                       |     |      |    |  |
|-----------------------|-----|------|----|--|
| 62. S.A.S. Dictionary | 1st | 1927 | VG |  |
| 63. S.A.S. Dictionary | 1st | 1927 | VG |  |

|                       |     |      |    |  |
|-----------------------|-----|------|----|--|
| 64. S.A.S. Dictionary | 1st | 1927 | VG |  |
| 65. S.A.S. Dictionary | 1st | 1927 | VG |  |
| 66. S.A.S. Dictionary | 1st | 1927 | VG |  |
| 67. S.A.S. Dictionary | 1st | 1927 | VG |  |
| 68. S.A.S. Dictionary | 1st | 1927 | VG |  |
| 69. S.A.S. Dictionary | 1st | 1927 | VG |  |
| 70. S.A.S. Dictionary | 1st | 1927 | VG |  |

FOUR SQUARE

|                                          |       |
|------------------------------------------|-------|
| Tarzan of the Apes: Sept. 59 g           | 40.75 |
| Return of Tarzan: Sept. 59 vg/fne        | 1.25  |
| Beasts of Tarzan: 1st 1960 nm fbln       | 1.50  |
| Son of Tarzan: 1st 1959 vg               | 1.25  |
| Jewels of Opar: 1st 1959 g               | .75   |
| Tarzan the Untamed: 1st 1959 vg/fne      | 1.25  |
| Tarzan the Terrible 1st 1960 vg/fne      | 1.25  |
| Tarzan/Golden Lion: Jly 61 vg/fne        | 1.25  |
| Tarzan/Am Men: 1st 1959 g                | .75   |
| Tarzan's Quest 1st 1960 rc               | .50   |
| Tarzan/Leopard Man 1st '61 vg/fne        | 1.25  |
| Tarzan Lord of Jungle 1st '63 vg/fne     | 1.25  |
| Tarzan the Invincible 1st 61 vg/fne      | 1.25  |
| Tarzan Triumphant 1st 61 vg/fne          | 1.25  |
| Tarzan and the City of Gold: 1st 1961    |       |
| (RARE - orig. cover before artwork       |       |
| was censored, Tarzan's loincloth         |       |
| with lion tail...) vg/fne copy           | 2.50  |
| Tarzan the Magnificent 1st 59 fne/nm     |       |
|                                          | 1.75  |
| Lost Empire 1st 64 fne (stamping on      |       |
| inside fly leaf)                         | 1.25  |
| Princess of Mars 1962 m surface abrasion |       |
| bottom f/cover                           | 1.75  |
| Gods of Mars 1962 m slight surface       |       |
| abrasion bk/ovr.                         | 1.75  |
| Warlord of Mars 1st 1961 m               | 1.75  |
| Thuvia, Maid of Mars 1964 m              | 1.00  |
| Cheesmen 1st 1961 nm                     | 1.75  |
| Mastermind 1st 1962 vg                   | 1.00  |

HORWITZ PUBL. (AUSTRALIAN)

1970 paperback THE Moon Maid vg/fne 2.25

AG: 40¢ ed.

|                                  |      |
|----------------------------------|------|
| Moon Maid m                      | 1.75 |
| Noon Men m                       | 1.75 |
| Beyond Farthest Star m Frassetta | 2.00 |
| Lost Continent m Frassetta       | 2.00 |
| Land of Terror m Frassetta       | 2.00 |
| Escape on Venus nm Krenkel       | 1.75 |
| Savage Pellucidar g Frassetta    | .75  |

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Late News Item:

At the World Body Building Guild "MUSCLE WEEKEND" held in New York in September 1976, Johnny Weissmuller and Buster Crabbe were recipients of the W.B.B.G. Annual "Hall of Fame" Awards.

A full report with photographs appears in MUSCLE TRAINING ILLUSTRATED Jan. 77 (Copies may be available from the publishers, MUSCLE-MAN Inc. 1665 Utica Avenue, Brooklyn, N.Y. 11234, U.S.A.)

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And here is a belated Christmas message from JIM CANTHORN:

'T WAS THE NIGHT BEFORE XMAS,  
AND ALL THROUGH THE JUNGLE,  
THE CREATURES AWAITED  
THE SLEIGH OF KRIS KEUNGLE,  
UP HIGH IN THE TREESTOPS  
SWEET JANE DID RECLINE,  
DREAMING OF TARZAN  
AND HIS SWINGIN' G VINE,  
NO BEAST OF THE FOREST  
WOULD EVER DARE HARM HER,  
BUT SHE'D BETTER BEWARE  
OF OLD PHILIP J. FARMER....

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Probable publication date of next issue will be around May. Any letters, artwork, correspondence, articles etc. intended for publication should reach me not later than April 9.

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## 52. AMERICAN PUBLICATIONS

The Terrible Tenderfoot, reprint of orig. mag. version (later title THE DEPUTY SHERIFF OF CANNONWOOD COUNTY in book form 1942) complete on three issues of ERM-DOE 31-33 inc. Cover painting by J.G. Burroughs + interesting photos of ERM inside. Limited sets 1st 2.75

ERM-doe back numbers (this publication to cease shortly, with issue 70)  
34. Devoted to film 2001 30

43. Moon Maid glossary 50

44. ~~ERM-doe back numbers~~ 50

45. Tip top Tarzan comic issue 50

46. Guide to ERM's works 50

50. 50th Anniversary issue 50

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